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**\*\*Merry Christmas and a Happy New Year\*\***  
to all our wonderful readers



THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

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# record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205



DISCO-ING -- George A. Blacker  
- Pt. 2 ELI was an OPERATOR

(see page 12)

Bobby Hackett, 1939.



- PART TWO  
BOBBY HACKETT  
An Exploratory Biography  
(see page 11) from Steve Holzer



In 1909 Gabrilowitsch married  
Clara Clemens, the daughter of  
Mark Twain.

OSSIP GABRILOWITSCH  
\*the Poet of the Piano\*  
by John Sam Lewis



(see page 13)

## VOGUE Picture Record Discography

(see page 4 thru 10) by Tim Brooks



The late great trumpeter, CHARLIE SHAVERS, was indeed proud of his colorful Vogue picture records. He used to brag about them at a musicians' hang-out, the "Copper Rail", which was across the street from NYC's famous jazz nightery, the "METROPOLE".



(contd.)

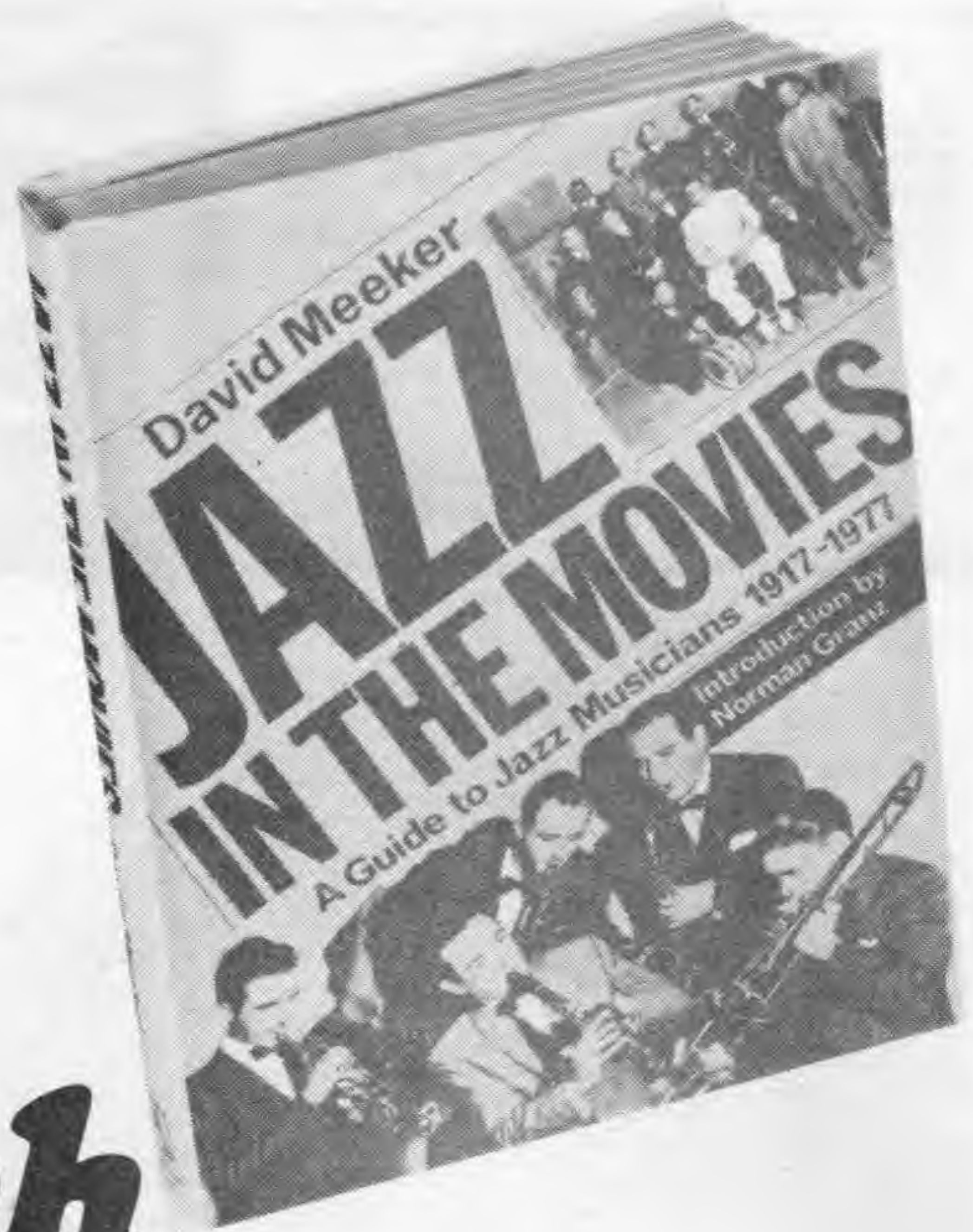
BUDDY CLARK "DISCOGRAPHY"  
(see page 16)  
- PART TWO  
compiled by  
Bob Gottlieb  
\*\*\*\*\*



Complete listing of-  
NATIONAL Masters (contd.)  
from Bob Porter.....  
(see page 15)



# Fills the last major gap in film and jazz research



This is the first book to document jazz on film. Who plays the trumpet solos for Fred Astaire and Burgess Meredith in *Second Chorus*? What Disney cartoon caricatures Fats Waller, the Andrews Sisters and Cab Calloway? Who plays Tommy Dorsey's trombone solos in *The Gene Krupa Story*? This monumental research tool answers these and thousands more questions.

David Meeker, Central Program Advisor for the British Film Institute and jazz and film consultant for the BBC, spent 20 years on research, discovered a staggering 2,239 feature films, shorts, even cartoons with important jazz elements. He includes *all* the film work of known jazzmen; for such composers as Michel Legrand, Andre Previn and Elmer Bernstein, who work in other media besides jazz, he zeroes in on their jazz work.

The 2,239 films are arranged alphabetically for easy reference. Entries include the original title plus U.S., British, alternative or reissue titles, country of origin and production, director or producer, running time and year. Each entry gives a brief critical summary of the film's jazz interest, with major jazz names in bold face. There is a 15-page index of 1,211 jazz musicians and 60 photos, 10 of them full-page. And for the real aficionado, there is even comprehensive data on the legendary Soundies and Snader Telescriptions.

"[Mr. Meeker's] expertise and reputation for thoroughness are reflected precisely in the most comprehensive work of its kind yet to appear. I wish that . . . every reference book was as briskly magisterial . . . rumbustiousness mingles sweetly with authority. *Jazz in the Movies* is for reading as well as referring to. An indispensable book in the justified sense of an overworked critical phrase."

—London *Sunday Times*

"I think the work is not only indispensable for any researcher into the history of jazz in film, but also makes wonderful and evocative reading for the true film and jazz fan. I submit it will surely rank as one of the most important contributions in that small, unfortunately, list of essential jazz literature."

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- ✓ **films arranged alphabetically for fast reference**
- ✓ **each entry includes summary of film's jazz interest, original plus alternate titles, country of origin, director or producer, year, running time**

## NOSTALGIA BOOK CLUB

165 Huguenot Street, New Rochelle, N.Y. 10801

I enclose \$1.39. Please send *JAZZ IN THE MOVIES: A Guide to Jazz Musicians 1917-1977* by David Meeker at no further cost and accept my membership in the Nostalgia Book Club—the happy Club. As a member I get to buy Club books and records about our happy yesterdays (1920-1965)—movies, music, radio, early TV, show biz, fads, fun—always at discounts of 20% to 50% plus shipping. I get a free subscription to the Club bulletin, *Reminiscing Time*, with data about new Club books & records plus news about fellow members and their hobbies. EXTRA! Personal service—just like 1939. No computers! My only obligation is to buy 4 books or records over the next two years, from some 150 to be offered—after which I'm free to resign at any time. If I want the monthly Selection, I do nothing; it will come automatically about a month later. If I don't want the Selection, or I prefer one of the many Alternates, I merely let you know on the handy form always provided. I'll be offered a new Selection every 24 days—15 a year. If due to late mail delivery I get a Selection without having had 10 days to decide if I want it, I may return it at Club expense. RE215

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# DIGGIN' THE GROOVES BOB DAVENPORT

## REVIEWS OF BOOKS

For some time I have wanted to incorporate into this column some reviews of books that have come out in recent times on the subject of music, records, and recording artists. Since this has been a very lean period in the reissue field of LP's, this seems like as good a time as any. Please keep in mind that these are books that have not necessarily been published RECENTLY, but even if they do go back in time a ways, you may have overlooked the original announcement of their releases; and, you may have never heard of some.

One of the most disappointing for me was "HOLLYWOOD, MAYFAIR, AND ALL THAT JAZZ" by ROY FOX. (First published by Leslie Frewin Publishers Ltd., 5 Goodwin's Court, Saint Martin's Lane, London WC2N 4LL, England in 1975). --- Here is a man who, despite something less than an illustrious career in the band business in America, certainly enjoyed a huge success in England. But he'll never make it as an author! His name-dropping and egotism over-shadows everything in the book. He's so busy writing about Roy Fox, that there's very little room for more detailed reporting on people I would have liked to have read more about, for example, Al Bowlly. And while I realize it's being pretty picky, I must also comment on the many errors that appear, even though they are not of major importance. For example, he spells the California town "Santa Anna", where it should have been Santa Ana; he misspells Phil Harris' old band leader partner, Carol Lofner as "Loughner". He also states that "Whispering" was the first record "Pop" Whiteman ever recorded, while "Wang Wang Blues" was recorded on August 9th, 1920, and "Whispering" wasn't recorded until August 19th, 1920! And, the first few chapters are extremely boring, and could have been condensed into one.

As opposed to the Fox book, Composer HOWARD DIETZ, has written a delightfully charming book called "DANCING IN THE DARK" (published in 1974 by Quadrangle/The New York Times Book Co., 10 E. 53rd St., N. Y., N. Y. 10022). Dietz is a man of letters and a great wit, and his contribution to the world of music is legend, with many hit shows and hit tunes to his credit. While he does some name-dropping also, it never seems as offensive as RF.

Perhaps one of the finest, and best known, of all compilers of discographical information is England's BRIAN RUST. His books will always receive a high rating by record collectors, radio stations, etc. His "JAZZ RECORDS, 1897-1942" is legendary. His "BRITISH DANCE BANDS, 1912-1939" is a very interesting reference book, and while all of his books are not without some errors and omissions, they are few. I guess one of my main objections to Brian's works are his cut-off dates: Surely British dance bands didn't cease to exist after 1939, nor were there no jazz records worthy of inclusion after 1942! His "AMERICAN DANCE BAND DISCOGRAPHY, 1917-1942" is a superb two volume set that I have found invaluable, with few errors or omissions; but again I must take issue with that cut-off date of 1942. Many American dance bands were "hanging in there"

through the 50's, such as Anthony, Marterie, Morrow, Elgart, and many more.

My main objection to Brian's "THE COMPLETE ENTERTAINMENT DISCOGRAPHY" is that trap that so many discographers find themselves in when seeking a title. (I did it myself years ago on a work that I never completed!) It's that word "Complete", and while this is another valuable contribution by Brian, it certainly isn't anywhere near "complete"! I'm certain Brian would be the first to admit it. --- By the way his recent little pamphlets on "THE ZONOPHONE STUDIO HOUSE BANDS, 1924-1932", and "THE H.M.V. STUDIO HOUSE BANDS, 1912-1939" is a long overdue addition to his "British Dance Bands" Book. I have always taken issue with Brian for the exclusion of Ray Noble in his "British Dance Bands" book, despite his response to me that Ray Noble didn't actually play at dances in England, so he wasn't qualified to be included. Rubbish! Ray had one of the finest English dance bands, even if he was just a recording studio organization. (His first dance "GIGS" were with his American orchestra at the Rainbow Room here in America).

An important early work of Brian's was "THE VICTOR MASTER BOOK, VOL. 2" (a project fellow American Dave Cotter and I were both involved in at one time), and was long awaited. Even more long awaited has been Vols. 1 & 3! --- In correspondence with Brian I was assured that these would be coming, but that was a long, long time ago (Vol. 1 was published in 1969) and I've nothing more about them as of this date.

(Cont'd on page 12)

Request for information on the "HIT" label.. Nos. 8009 and 8010. Were they in an album? Also can anyone provide details for "HIT" album No. 1 as by HOUSTON, HUF-SMITH & ORCH? I believe they are Victor Herbert compositions. Finally, details of all JUANITA HALL CHOIR issues on "HIT" album H 107. issues 8027 thru 8030; mx.nos. for 8027 thru 8029, also titles & mx.nos. for 8030 The album consists of Stephen Foster songs. Album title?? All replies to HAROLD FLAKSER 8100 -BAY PARKWAY (Apt. 4-N), BROOKLYN N.Y. 11214 U.S.A.

FROM

## record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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## RECORD RESEARCH

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# VOGUE The Picture Record

by Tim Brooks

## Discography

In the previous installment of this article (RR 148) I traced the short history of the Vogue company and its picture records, from 1945 to 1947. The following is the first known discography of Vogue. A total of 63 couplings are listed, including the discs contained in eight two-record albums (some of which were sold separately). It is possible that a few of the single records or albums listed never actually made it into the stores, since a few entries are based on Billboard's "Advance Record Listings" or other advertisements. Those entries which include matrix numbers (60 couplings) are based on records which have actually been seen by myself or other collectors.

Since the known range of issues is R707 to R786, or 80 numbers, it is apparent that there are gaps within the sequence. Nothing has ever turned up below R707, and it is likely that these were never issued due to the delay in getting the label started. Al Lynas, who was the General Manager of Vogue, confirms that some catalog numbers were never issued, although there is no way to positively confirm which ones. Many Vogue collectors, some with quite large collections, have reported exactly the same "blanks," however, and the same numbers are skipped in all ads and other printed references, so we can be reasonably sure that the numbers which have been marked "not issued" were in fact not issued. Still, if anyone finds one, please write in about it!

All issues were ten-inch 78 rpm discs, numbered in the R700 series. Though there was talk of a 12" Vogue at one time, none seems to have materialized. Incidentally, a few copies may turn up with handwriting under the wax! Vogue engineer Jack Sellers told me that he and other employees sometimes took labels home for their kids to sign, then returned the labels to the girls in the pressing plant, where they were pressed into a record, which was then given to the kids. Quite a unique record for a child's collection!

The known range of Vogue matrices is P3 to P158, again with many gaps. The numbers immediately following the matrix (as in "P3-1BA") would normally be taken to mean the take ("1") and stamper information ("BA"), but here the meaning is uncertain. Jack Sellers is of the opinion that the numbers and letters after the dash indicate only the metal parts, and that no take number is shown, since only one (good) take was accepted of each recording. Al Lynas, on the other hand, said that four to six takes of each song were made. Possibly only one of these was accepted and numbered. Different numbers do turn up in the "take" position--see for example R732--but I have not had the opportunity to aurally compare them. Sometimes no number at all is shown in the "take" position.

A note about R713, on which there was some confusion in numbering. One disc appeared labelled R713 on one side and R711 on the other, while another had R713 (same selection) backed with R732. In addition, there were normal versions--same number on both sides--of R711 and R732, but not of R713. A trade ad mentions an intended Art Mooney coupling of "I've Been Working On The Railroad" (the R713 "side") and "You're Nobody Till Somebody Loves You" with no number given, so perhaps this was originally supposed to be the R713 coupling but was withdrawn for some reason.

Another Vogue recording which was mentioned in an ad but apparently never numbered or released was "You Don't Learn That In School" by the King Sisters.

The special disc jockey picture records pressed by Vogue for Mercury Records in 1947 contained Mercury catalog and matrix numbers, and so are not listed here.



# ACKNOWLEDGEMENTS

Thanks are due to quite a few collectors who contributed to this discography in large ways and small. Only through the joint efforts of many collectors is detailed research like this possible. Thanks to George Blacker, Martin Bryan, Bill Bryant, Grant Cairns, John Ermola, David Kressley, Gene McCormick, Joe Manzo, Victor Patton, Dennis Peterson, Jack Saul, Jack Sellers, Phil Severino, Fred C. Smith, John R. Smith and Ray Wile.

Most collectors are more than willing to help out on a project such as this, which benefits us all. For one midwest record dealer who advertised some Vogues, but who apparently threw a request for information into the wastebasket (complete with my return envelope!) I can only feel sorry, however. If all he sees in these records is dollars and cents, he is missing a great deal.

## A VOGUE DISCOGRAPHY Compiled by Tim Brooks

Cat-  
alog Matrix

Billboard  
Listing  
(Review)

R700 to R706 - not issued

R707  
P5-1DA Clyde McCoy & His Orchestra  
P7-1DA Sugar Blues  
Basin Street Blues

5/11/46

R708  
P3-1BA King's Jesters & Louise  
P4-T I Surrender, Dear  
Sposin'

R709 - not issued

R710  
P9-1B The Don Large Chorus  
P10-1A The Bells of St. Mary's  
Star Dust

(Rev 9/21/46)

R711  
P33 Art Mooney & His Orchestra  
P35 Seems Like Old Times (VR: Janie Morgan)  
Warsaw Concerto

R712  
P19-R Shep Fields & His Orchestra  
P20-T Atlanta, Ga. (VR: Jack Prince)  
Aren't You Glad You're You (VR: Meredith Blake)

5/11/46

R713/R711 Art Mooney & His Orchestra  
P36-1AA I've Been Working On the Railroad  
P33-1A Seems Like Old Times (VR: Janie Morgan)

5/11/46

R713/R732 Art Mooney & His Orchestra  
P36-1AA I've Been Working On the Railroad  
P40-1C I Don't Know Why (I Just Do) (VR: Moon Chasers)  
NOTE: On the above two records the P36 sides are labelled "R713-32,"  
and the P40 side is labelled "R732-13."

R714  
P21-2BA Art Kassel & His Orchestra  
P22-2CA Doodle Doo Doo  
All I Do Is Wantcha (VR: Gloria Hart)

5/18/46

R715  
Shep Fields & His Orchestra  
Waitin' For The Train To Come In  
I Can't Begin to Tell You

5/18/46

R716  
King's Jesters & Louise (see also R751)  
Mean to Me  
Humphrey, The Sweet Singing Pig

R717 - not issued

R718  
P25-R Lulu Belle & Scotty  
P41-2B, Some Sunday Morning  
-T In The Dog House Now

5/11/46

R719  
P28-1AA Lulu Belle & Scotty  
P43-1AA Have I Told You Lately That I Love You  
I Get A Kick Out of Corn

LK Note... \*\*\*\*\*  
Tim Brooks, in addition to  
freelance writing and a  
career in broadcasting, has  
for some years been involved  
in collecting records and  
printed material about the  
U.S. record industry. He  
periodically offers for  
sale early original record  
and phonograph catalog,  
supplements, etc. A copy of  
his latest sales list is  
available by writing him  
and enclosing a stamp. His  
address is 1940 80th St.,  
Jackson Hts., New York 11370  
\*\*\*\*\*



Vogue Discography

<u>R720</u>	<u>Lulu Belle &amp; Scotty</u>	7/20/46 (Rev 7/27/46)
P26-1AA	Grandpa's Gettin' Younger Ev'ry Day	
P44-1AA	Time Will Tell	
<u>R721</u>	<u>Patsy Montana</u>	5/18/46
P29-1B	When I Gets To Where I'm Going	
P31-1C	You're Only In My Arms (To Cry On My Shoulder)	
<u>R722</u>	<u>Clyde McCoy &amp; His Orchestra</u>	5/11/46
P6-1BA	Tear It Down (VR: Billie Jane Bennett)	
P8-T, -1BA	Put That Ring On My Finger (VR: Billie Jane Bennett)	
<u>R723</u>	<u>Art Kassel &amp; His Orchestra</u>	5/11/46
P14-1B	Wave To Me My Lady (VR: Kassel Trio)	
P15-2I	You Won't Be Satisfied (VR: Jimmy Featherstone & Kassel Trio)	
<u>R724</u>	<u>Frankie Masters &amp; His Orchestra</u>	5/11/46
P16	Sweet I've Gotten On You (VR: Marty, Kay, Pat & Jo)	
P47	Everybody Knew But Me (VR: Phyllis Myles)	
<u>R725</u>	<u>The Hour of Charm All Girl Orchestra, dir. by Phil Spitalny</u>	5/11/46 (Rev 5/18/46)
P61-1BA	Rhapsody In Blue, Part 1 (feat. Eleanor at the piano)	
P63-1	Alice Blue Gown (feat. Evelyn & Her Violin)	
<u>R726</u>	<u>The Hour of Charm All Girl Orchestra, dir. by Phil Spitalny</u>	5/11/46 (Rev 5/18/46)
P62-1BA	Rhapsody In Blue, Part 2 (feat. Eleanor at the piano)	
P64-1	Blue Skies (VR: Francine & Choir)	
<u>R727</u>	- not issued	
<u>R728</u>	- not issued	
<u>R729</u>	- not issued	
<u>R730</u>	<u>Art Mooney &amp; His Orchestra</u>	5/11/46
P37-2BA	Piper's Junction	
P38-6, -2B	All Through The Day (VR: Johnny D'Arcy)	
<u>R731</u>	<u>Marion Mann with Bob Haggart's Orchestra</u>	7/27/46
P103	Between The Devil and the Deep Blue Sea	
P105-1AA	You Took Advantage of Me	
<u>R732</u>	<u>Art Mooney &amp; His Orchestra</u>	5/18/46 (Rev 5/18/46)
P39-3, -2BA	In The Moonmist (VR: Johnny D'Arcy)	
P40-4, -2AA	I Don't Know Why (I Just Do) (VR: The Moon Chasers)	
<u>R733</u>	<u>The Hour of Charm All Girl Orchestra, dir. by Phil Spitalny</u>	7/27/46 (Rev 9/21/46)
P64-2G	Blue Skies (VR: Francine & Choir)	
P66-1BA	Seville	
<u>R734</u>	<u>Art Kassel &amp; His Orchestra</u>	6/29/46 (Rev 7/6/46)
P12-1	Sweetheart (VR: Kassel Trio)	
P13-1	A Little Consideration (VR: Gloria Hart & Art Kassel)	
<u>R735</u>	<u>Frankie Masters &amp; His Orchestra</u>	5/18/46 (Rev 5/18/46)
P45-1	Anybody Home?	
P46-1	Welcome To My Dreams	
<u>R736</u>	<u>The Down Homers</u>	
P48	Out Where The West Winds Blow (with Kenny Roberts)	
P49	Who's Gonna Kiss You When I'm Gone?	
<u>R737</u>	<u>Paul Shahin, narr. by Ed Allen, Jr., Music by Kiki Ochart Orchestra</u>	7/27/46 (Rev 10/26/46)
P67-1AA	Rhumba Lesson #1, "The Hip Movement"	
P69-1AA	Rhumba Lesson #3, "The Square"	
<u>R738</u>	<u>Paul Shahin, narr. by Ed Allen, Jr., Music by Kiki Ochart Orchestra</u>	7/27/46 (Rev 10/26/46)
P68-1AA	Rhumba Lesson #2, "The Forward and Backward Step"	
	<u>Dick La Salle &amp; His Society Orchestra</u>	
P84-1AA	Give Me All of Your Heart	
<u>R739</u>	<u>Paul Shahin, narr. by Ed Allen, Jr., Music by Kiki Ochart Orchestra</u>	7/27/46
P70-1AA	Rhumba Lesson #1	
P76-1AA	Rhumba Lesson #3	



Vogue Discography

<u>R740</u>	<u>Paul Shahin, narr. by Ed Allen, Jr., Music by Kiki Ochart Orchestra</u>	7/27/46
P75-1AA	Rhumba Lesson #2	
	<u>Dick La Salle &amp; His Society Orchestra</u>	
P85-1B	I Dreamed About You Last Night	
<u>R741</u>	- not issued	
<u>R742</u>	- not issued	
<u>R743</u>	- not issued	
<u>R744</u>	<u>Nancy Lee and the Hilltoppers</u>	
P53	Don't Tetch It	
	<u>Judy &amp; Jen, accompanied by The Hilltoppers</u>	
P56	Flat River, Missouri	
<u>R745</u>	<u>The Jewell Playhouse, dir. by James Jewell</u>	
P80	The Trial of "Bumble" the Bee - Part 1	
P82	The Boy Who Cried Wolf - Part 1	
<u>R746</u>	<u>The Jewell Playhouse, dir. by James Jewell</u>	
P81	The Trial of "Bumble" the Bee - Part 2	
P83	The Boy Who Cried Wolf - Part 2	
<u>R747</u>	<u>Dick La Salle &amp; His Society Orchestra</u>	
P84-1AA	Give Me All of Your Heart	
P85-1AA	I Dreamed About You Last Night	
<u>R748</u>	<u>Dick La Salle &amp; His Society Orchestra</u>	
P86-1E	Let Me Take You In My Arms	
P87-1B	It's Always You	
<u>R749</u>	- not issued	
<u>R750</u>	<u>King's Jesters</u>	
P71	Who's Got a Tent for Rent?	
P72	Shoo Fly Pie and Apple Pan Dowdy	
<u>R751</u>	<u>King's Jesters &amp; Louise (see also R716)</u>	
P73-1AA	Humphrey, The Sweet Singing Pig	
P74-1AA	Mean to Me	
<u>R752</u>	<u>Clyde McCoy &amp; His Orchestra</u>	6/29/46 (Rev 7/6/46)
P91-2AA	Baby What You Do to Me (VR: Billie Jane Bennett)	
P90-2AA, -2BA	(Ah, Yes) There's Good Blues Tonight (VR: Billie Jane Bennett)	
<u>R753</u>	<u>Clyde McCoy &amp; His Orchestra</u>	2/1/47 (Rev 1/25/47)
P88-2B	At Sundown	
P89-2B	Way Down Yonder In New Orleans	
<u>R754</u>	<u>Charlie Shavers Quintet</u>	11/2/46 (Rev 10/12/46)
P92-1D	She's Funny That Way (VR: Charlie Shavers)	
P94-1AA	Dizzy's Dilemma	
<u>R755</u>	<u>Charlie Shavers Quintet</u>	11/2/46 (Rev 10/12/46)
P95-1B, -1AA	Broadjump	
P93-1B, -1AA, -1C	Serenade to a Pair of Nylons	
<u>R756</u>	<u>Charlie Shavers Quintet</u>	(Rev 3/29/47)
P96-1B	Musicomania	
P97-1B	If I Had You	
<u>R757</u>	- not issued	
<u>R758</u>	<u>Marion Mann with Bob Haggart's Orchestra</u>	7/27/46
P104-1A	You're Gonna Hate Yourself In the Morning	
P106-1A	Long, Strong, and Consecutive	
<u>R759</u>	- not issued	
<u>R760</u>	<u>Enric Madriguera &amp; His Orchestra</u>	7/20/46 (Rev 7/27/46)
P100	So It Goes (VR: Patricia Gilmore & Dana Choir)	
P101-1	The Minute Samba (violin solo by Enric Madriguera, VR: Dana Choir)	



Vogue Discography

<u>R761</u>	<u>Joan Edwards with the Vogue Recording Orchestra</u>	8/3/46 (Rev 9/21/46)
P111-1B	More Than You Know	
P112-1B	Go West, Young Man, Go West	
<u>R762</u>	- not issued	
<u>R763</u>	- not issued	
<u>R764</u>	<u>Shep Fields &amp; His Orchestra</u>	7/27/46 (Rev 9/21/46)
P115-1B	I Guess I'll Get The Papers (And Go Home) (VR: Jack Prince)	
P116-1A, -1B	Whatta Ya Gonna Do! (VR: Jack Prince)	
<u>R765</u>	<u>Shep Fields &amp; His Orchestra</u>	7/27/46
	What Is Love (VR: Meredith Blake)	
	Surrender (VR: Meredith Blake)	
<u>R766</u>	<u>The King's Jesters</u>	11/9/46 (Rev 10/12/46)
P117-1A	G'wan Home, Your Mudder's Callin'	
P118-1A	Sepulveda	
<u>R767</u>	<u>Joan Edwards with the Vogue Recording Orchestra</u>	8/3/46 (Rev 10/12/46)
P119-1C	Love Means the Same Old Thing	
P120-1A	This Is Always	
<u>R768</u>	- not issued	
<u>R769</u>	- not issued	
<u>R770</u>	<u>Art Kassel &amp; His Orchestra</u>	12/21/46 (Rev 1/18/47)
P127-1A	The Whiffenpoof Song (VR: Jimmy Featherstone & Kassel Trio)	
P128-1B	If That Phone Ever Rings (And It's You) (VR: Jimmy Featherstone)	
<u>R771</u>	<u>Art Kassel &amp; His Orchestra</u>	3/8/47 (Rev 3/8/47)
P125-1D	If I Could Be With You (VR: Gloria Hart & Kassel Trio)	
P126-1A	Jeannine (VR: Jimmy Featherstone)	
<u>R772</u>	<u>Frankie Masters &amp; His Orchestra</u>	12/21/46 (Rev 1/18/47)
P129	All By Myself (VR: Phyllis Myles & Quartet)	
P132	Sniffle Song (Did You Ever Hear a Moth Ball) (VR: Frankie & Ensemble)	
<u>R773</u>	- not issued	
<u>R774</u>	<u>Sonny Dunham &amp; His Orchestra</u>	11/16/46 (Rev 11/30/46)
P141	Desert Fantasy (Scheherazade)	
P142	Save Me a Dream (VR: Pete Hanley)	
<u>R775</u>	<u>Sonny Dunham &amp; His Orchestra</u>	12/21/46 (Rev 1/18/47)
P143-1A	I Love You In the Daytime Too (VR: Pete Hanley & Sunnysiders)	
P144-1A, -1C	Clementine (VR: Sunnysiders)	
<u>R776</u>	<u>Enric Madriguera &amp; His Orchestra</u>	11/16/46
P134-1A	Mujercita (VR: Patricia Gilmore)	
P133-1A, -B	Vem Vem (The Cuban Kissing Game) (VR: Danita Rodriguez)	
<u>R777</u>	<u>Enric Madriguera &amp; His Orchestra</u>	2/8/47 (Rev 1/25/47)
P136-2A	La Rumbita Tropical (VR: Patricia Gilmore)	
P139-2A	Tiqui, Tiqui, Tan (VR: Enric Madriguera)	
<u>R778</u>	<u>Enric Madriguera &amp; His Orchestra</u>	3/8/47 (Rev 3/8/47)
P135	Guilty of Love (VR: Patricia Gilmore)	
P137	Mucho Dinero (VR: Patricia Gilmore)	
<u>R779</u>	<u>Enric Madriguera &amp; His Orchestra</u>	12/21/46 (Rev 1/4/47)
P138-2A	A Man, A Moon and A Maid (VR: Patricia Gilmore)	
P140-2C	The Cuban Yodelin' Man (VR: Patricia Gilmore)	
	NOTE: Patricia Gilmore was Mrs. Madriguera	
<u>R780</u>	<u>Art Kassel &amp; His Orchestra</u>	11/16/46 (Rev 11/30/46)
P149-1A	Let's Get Married (VR: Gloria Hart)	
P150-1A	Touch Me Not (VR: Kassel Trio)	
<u>R781</u>	<u>Art Kassel &amp; His Orchestra</u>	11/16/46 (Rev 11/30/46)
P147-1A	Sooner or Later (You're Gonna Be Comin' Around) (VR: Gloria Hart)	
P148-1A	(I Love You) For Sentimental Reasons (VR: Jimmy Featherstone)	



Vogue Discography

- R782 Joan Edwards with the Vogue Recording Orchestra (Benny Carter, dir.) 3/22/47  
 P151-1B What Am I Gonna Do About You (Rev 3/29/47)  
 P154-1A Maybe You'll Be There
- R783 - not issued
- R784 - not issued
- R785 Art Kassel & His Orchestra 4/5/47  
 P156-1B The Echo Said No (VR: Gloria Hart & Kassel Quartet)  
 P158-1B My Adobe Hacienda (VR: Jimmy Featherstone & Kassel Trio)
- R786 WOWO Down Homers 4/12/47  
 P52-1AA Boogie Woogie Yodel (VR: Kenny Roberts)  
 P50-1C, Baby, I Found Out All About You (VR: Bob Mason)  
 -1B

VOGUE ALBUMS

- |   | Billboard<br>Listing<br>(Review)<br>5/11/46<br>(Rev 5/18/46) |
|---|--|
| <u>V100</u> <u>"A Study In Blue"</u><br>Hour of Charm All Girl Orch., dir. by Phil Spitalny<br>R725: Rhapsody In Blue Pt. 1/Alice Blue Gown<br>R726: Rhapsody In Blue Pt. 2/Blue Skies  |  |
| <u>V101</u> <u>"A Mooney Medley"</u><br>Art Mooney & His Orchestra<br>R730: Piper's Junction/All Through The Day<br>R713/R732: I've Been Working On the Railroad/I Don't Know Why   | 7/27/46<br>(Rev 10/26/46)                                    |
| <u>V102-1</u> <u>"Learn to Dance the Rhumba," Beginners Album</u><br>Paul Shahin, Narr: Ed Allen, Jr., Kiki Ochart's Orchestra<br>R737: Rhumba Lesson #1/#3<br>R738: Rhumba Lesson #2/Give Me All of Your Heart (D. La Salle Orch)        | 7/27/46<br>(Rev 10/26/46)                                    |
| <u>V102-2</u> <u>"Learn to Dance the Rhumba," Intermediates Album</u><br>Paul Shahin, Narr: Ed Allen, Jr., Kiki Ochart's Orchestra<br>R739: Rhumba Lesson #1/#3<br>R740: Rhumba Lesson #2/I Dreamed About You Last Night (La Salle Orch.) | 7/27/46  |
| <u>*V102-3</u> <u>"Learn to Dance the Rhumba," Advanced Album</u><br>Paul Shahin, Narr: Ed Allen, Jr., Kiki Ochart's Orchestra<br>_____<br>_____  | 7/27/46  |
| <u>V103</u> <u>"Joan Edwards, Your Hit Parade Star"</u><br>Joan Edwards with the Vogue Recording Orchestra<br>R761: More Than You Know/Go West, Young Man, Go West<br>R767: Love Means The Same Old Thing/This Is Always                  | 7/27/46  |
| <u>V104</u> <u>"Society Rhumbas"</u><br>Dick La Salle & His Society Orchestra<br>R747: Give Me All of Your Heart/I Dreamed About You Last Night<br>R748: Let Me Take You In My Arms/It's Always You                                       | 7/27/46<br>(Rev 10/26/46)                                    |
| <u>V105</u> <u>"Rural Rhythms"</u><br>WOWO Hoosier Hop Gang<br>R736: Out Where The West Winds Blow/Who's Gonna Kiss You When I'm Gone<br>R744: Don't Tetch It/Flat River, Missouri  | 7/27/46  |
| <u>V106</u> <u>"For The Children"</u><br>The Jewell Playhouse, dir. by James Jewell<br>R745: Trial of "Bumble" the Bee-Pt. 1/Boy Who Cried Wolf-Pt. 1<br>R746: Trial of "Bumble" the Bee-Pt. 2/Boy Who Cried Wolf-Pt. 2                   | 7/27/46<br>(Rev 9/28/46)                                     |

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\*This may never have been issued. It appears in the July 27, 1946 Billboard Advance Record Release listings, but nowhere else, and no copy has been found.



VOGUE RECORDING SESSIONS  
(Matrix Sequence)

Listing the known Vogue matrices in numerical order reveals some interesting facts. For one thing it becomes apparent which artists made some of the unissued sides--note the gaps in sessions by Lulu Belle & Scotty, Patsy Montana, Art Mooney, the WOWO Down Homers and Joan Edwards, among others. Perhaps most tantalizing are the unissued numbers adjacent to the Charlie Shavers session, P98 and P99. Are these sides unissued Shavers (P92-97), or do they belong to Enric Madriguera (P100-101)?

It also would appear that, based on issued material at least, Shavers, Marion Mann and most of the country acts each visited the recording studios only once for Vogue. This assumes that the matrix numbers were assigned in chronological order, and that small groups by the same artist were made at the same time (which seems likely).

Very little information exists on the dates of these recording sessions--there are no known log books. From references in Billboard and Variety, a few benchmark dates can be established, as follows:

Matrix	Artist	Recording Dates
P19-20	Shep Fields	Dec. 17-21, 1945
P35-36	Art Mooney	Dec., 1945
P61-66	Phil Spitalny	Feb. 26-27, 1946
P92-97	Charlie Shavers	March or April, 1946
P147-150	Art Kassel	Oct. 10-14, 1946

P1		P53 R744	Nancy Lee & Hilltoppers	P105 R731	Marion Mann
2		54		106 R758	"
3 R708	King's Jesters	55		107	
4 R708	"	56 R744	Judy & Jen w. Hilltoppers	108#	
5 R707	Clyde McCoy Orch.	57		109#	
6 R722	"	58		110	
7 R707	"	59		111 R761	Joan Edwards
8 R722	"	60		112 R761	"
*9 R710	Don Large Chorus	61 R725	Phil Spitalny	113	
*10 R710	"	62 R726	"	114	
11		63 R725	"	115 R764	Shep Fields Orch.
12 R734	Art Kassel Orch.	64 R726,	"	116 R764	"
13 R734	"	R733		117 R766	King's Jesters
14 R723	"	65		118 R766	"
15 R723	"	66 R733	Phil Spitalny	119 R767	Joan Edwards
16 R724	Frankie Masters Orch.	67 R737	Dance Instruction	120 R767	"
17		68 R738	"	121	
18		69 R737	"	122	
19 R712	Shep Fields Orch.	70 R739	"	123	
20 R712	"	71 R750	King's Jesters	124	
21 R714	Art Kassel Orch.	72 R750	"	125 R771	Art Kassel Orch.
22 R714	"	73 R751	"	126 R771	"
23		74 R751	"	127 R770	"
24		75 R740	Dance Instruction	128 R770	"
25 R718	Lulu Belle & Scotty	76 R739	"	129 R772	Frankie Masters Orch.
26 R720	"	77		130	
27		78		131	
28 R719	Lulu Belle & Scotty	79		132 R772	Frankie Masters Orch.
29 R721	Patsy Montana	80 R745	James Jewell		
30		81 R746	"	P133 R776	Enric Madriguera Orch.
31 R721	Patsy Montana	82 R745	"	134 R776	"
32		83 R746	"	135 R778	"
33 R711,	Art Mooney Orch.	84 R738,	Dick La Salle Orch.	136 R777	"
R713/11		R747		137 R778	"
34		85 R740,	"	138 R779	"
35 R711	Art Mooney Orch.	R747		139 R777	"
36 R713/11,"		86 R748	"	140 R779	"
R713/32		87 R748	"	141 R774	Sonny Dunham Orch.
37 R730	"	88 R753	Clyde McCoy Orch.	142 R774	"
38 R730	"	89 R753	"	143 R775	"
39 R732	"	90 R752	"	144 R775	"
40 R713/32,"		91 R752	"	145	
R732		92 R754	Charlie Shavers Quintet	146	
41 R718	Lulu Belle & Scotty	93 R755	"	147 R781	Art Kassel Orch.
42		94 R754	"	148 R781	"
43 R719	Lulu Belle & Scotty	95 R755	"	149 R780	"
44 R720	"	96 R756	"	150 R780	"
45 R735	Frankie Masters Orch.	97 R756	"	151 R782	Joan Edwards
46 R735	"	98		152	
47 R724	"	99		153	
48 R736	WOWO Down Homers	100 R760	Enric Madriguera Orch.	154 R782	Joan Edwards
49 R736	"	101 R760	"	155	
50 R786	"	102		156 R785	Art Kassel Orch.
51		103 R731	Marion Mann	157	
52 R786	WOWO Down Homers	104 R758	"	158 R785	Art Kassel Orch.

\*These two matrices were originally numbered SW (for "Sav-Way") 100 & 101, then renumbered P9 & P10 when the "P" system was adopted.  
#Engineer Jack Sellers reports that he has test pressings of P108/109, and that they are unidentified numbers by a small Latin American Group. The vocal on P109 is an English and Spanish version of "Happy Birthday to You."



# BOBBY HACKETT

by **Steve HOLZER**

## An Exploratory Biography

### Foreword from Steve Holzer

In case I haven't already told you, the project is a bio-discography, hopefully a definitive one. I want to cover Bobby's professional career as closely as possible, day-by-day if it can be done, with dates, places, band personnels, and any anecdotes or other material that I can come across. On the recorded material I'd like to list the standard date, place, personnel data, and also list the solos and point out salient features of the recordings. Where possible, I'd like to list arrangers, but not composers. Special notes may be in order for originals though. Matrix numbers, of course, where applicable, and issue numbers broken into categories of 78's, 45's, 33's, transcriptions, etc. if practical. So much for content.

The article I sent you is the end result of checking the standard references (Rust, Jepsen, Chilton, Kinkle, etc.), all the magazine articles I could immediately track down (via Music Index) on Bobby Hackett, a few articles on other subjects that incidentally involved Bobby Hackett (I'm still tracking down a lot of these), information from Schwann's record catalogues, and what digging I had done to date in the Goings On About Town section of the New Yorker. There were also a few facts from the contacts I had managed to make at that time. (John Dengler, Ollie O'Toole, Ronnie Kemper).

Since that time, I have managed to search a great deal more of the New Yorker, and I have tracked down a fair amount of material that involves Bobby Hackett under other subject headings in various periodicals. I've received further word from John Dengler, a nice but in-informative note from Bud Freeman, heart warming correspondence from a number of people, including Joe Boughton, who is probably the world's greatest Hackett collector, and more leads than I can currently keep up with, though that will quickly become no problem when a little time opens up. Right now, my research is mostly a matter of combing and recombining the New Yorker and such files of Downbeat etc., as I can get access to, the New York Times Index, and the Music Index for possibilities that I missed the first time around while I try to locate copies of Bobby's recordings and those magazines that I know to have material in them but have not yet seen. Meanwhile I continue to look for leads on the people who can tell me more about Bobby, especially on the darker periods of his life (the Heidt band, the Glen Gray band, the studio work, Katherine Dunham's review, etc.) and to collate what I already have for reference.

For what it's worth, there's not much to tell about me. I'm 24 and I'm a third year student at the IU School of Law in Indianapolis. I got into discography at the Bloomington campus of IU while an undergrad, which is also where my latent passion for jazz was awakened by a friend I met there (a tuba player in the Marching Hundred and sometime student of Harvey Phillips, not that it matters). Because of law school, I'm currently operating on limited time and money, but things have been very encouraging. The record companies I've contacted so far have been very generous with their product, and at least a few collectors have been very generous with their time, memories, and occasionally mementoes. Presumably, you have my address (4635 Carson Avenue, Indpls, IN 46227) and phone number (317-786-5171) but you may want them handy in this letter for quick reference. I graduated from IU with a double degree (German and Psychology) in May of 1975. My name was misspelled in the booklet, but not on the degree. I'm not married, have no kids, and still live with my parents (until things loosen up, anyway.) For the record, I drive a beat-up 1967 Buick (green with black vinyl top). I belong to the Indianapolis Jazz Club, the New Orleans Jazz Club of California, The Cap Cod Jazz Society, and the New Old Jazz Society of Everywhere (a John Dengler production.) For lack of cash, I am not a member of the Jazz Record Collectors (International Association of), but plan to join as soon as feasible. I am apparently on quite a few mailing lists, though, so I must be tacitly accepted as a collector. I do belong to the Nostalgia Book Club, to which I owe my cut rate acquisition of Rust's Dance Bands books. I never was a boy scout or an altar boy. I have two trick knees and an allergy, which makes me four F, probably as a compensation for my inordinate intelligence and good taste (believe what you want!) I also collect comic books, sheet music, and anything to do with jazz, if only to keep it from rotting on junk shop shelves. I read science fiction and once considered being a writer, but gave that up when I found out how truly hard it is in relation to the likely rewards. Before that, I wanted to be an archaeologist or an adventurer. Law seemed to be the logical next best thing, because I can go anywhere from there. I should also make a reasonably good lawyer. I have an Eddie Condon complex though, in that I'd like to promote jazz concerts and maybe set up a club or two.

## EXPLORATORY RESEARCH - PART TWO

All comments to Steve Holzer, 4635 Carson Ave., Indianapolis, Indiana 46227

(cont'd from issue 149/150)

### HACKETT WITH HEIDT (contd.)

Most authorities agree that Bobby stayed with the Heidt band until June of 1940, at which time he left to make the movie "Second Chorus" playing the parts that Fred Astaire appears to play on the screen (Billy Butterfield was another member of that studio band). This checks with Bobby's memory that he was with Heidt for about a year. Then in September Bobby returned to New York where he played at Nick's with a band that may have included Artie Shapiro, George Wettling, Eddie Condon, Nick Caiazza (sax), and Rod Cless or Slat Long on clarinet. In November he returned briefly to Heidt and may have been present on Heidt's November 27th session. Thereafter, he left to lead his own 10-piece band in Boston, and possibly also in Providence. However, Rust lists Hackett with the Heidt organization throughout this time and up until April 1941, or shortly before he joined Glenn Miller. This is a conflict that must be resolved.

Very little has come to light yet about the band's activities while Bobby was with it. The sites of its record dates indicates that it travelled but nothing is known as to where and what sort of engagements it played. In view of its prestige the band probably played a number of residencies and a minimum of one-nighters. Candidates for some of these are Chicago, New York, and Los Angeles, the sites of Columbia's studios. Throughout this time the band played for the Pot O' Gold radio show, but the network it played on is unknown to me. All I know so far is that the band may never have gotten to finish a song uninterrupted by a giveaway break. Any information on this period would be greatly appreciated.

The music that the Horace Heidt orchestra played was not jazz and probably got to Bobby every now and then. In later years he referred to his departure as "time off for good behavior" but he was impressed by the fact that Heidt let him keep his mustache which was forbidden to other members. The tedium was also broken partially by the fact that Bobby was able to record on his own with members of the band, and with Frankie Carle, and possibly also with Henry Russell, though the latter's recordings are probably closer to Heidt's than Hackett's. I would be highly interested in any record from this period by all of these however, and particularly in the private records listed in Jazz Directory under Hackett.

### THE MILLER BAND: A QUICK LEAP -

On July 10, 1941 Bobby joined the Glenn Miller Orchestra in St. Louis where he filled the guitar chair, his regular spot in that band. From time to time he would be allowed to play cornet, and when regular trumpeters were absent he would sometimes fill a chair in the horn section. But he was never the strong sort of section man that Glenn liked and so he never stayed there long. Nevertheless, he turned in some of the most famous Miller solos of all (String of Pearls is the most well known) and he got in a fair amount of horn time during concerts and radio shows. During supper shows and late at night Miller liked to call him down front to do duets. This whole period is covered with great thoroughness by John Flower in "Moonlight Serenade" and that is why I call this section A QUICK LEAP, since I will skip over it lightly in deference to that work. Bobby left Miller on the day the band broke up in September 1942, when Miller entered the Army Air Force. At that time he started a small jazz band about which I have no information at all.

### IN AND OUT OF THE STUDIOS: PART 1

Next stop for Bobby was the NBC studio staff where Bobby began work late in 1942. Little is known of his work there except that he left NBC in November of 1943. Throughout this time, however, Bobby was highly active in "extracurricular" activities and more is known about these than about the studios. On November 7, 1942 Bobby took part in the first of the second series of Eddie Condon's Town Hall concerts having likely missed the first series due to his travels with Miller. The band included Max Kaminsky and Hot Lips Page--trumpets, Benny Morton & George Brunies--trombones, Ed Hall & Pee Wee Russell--clarinets, Mel Powell & Harry Gibson--pianos, Johnny Williams--bass, Sid Catlett & Cozy Cole--drums. Zutty Singleton was also there. It seems likely that he played in more than one of this series and further information is desired. Bobby also recorded with Lee Willey sometime in 1943.

In December Bobby recorded with the revived Original Dixieland Jazz Band consisting of himself, Eddie Edwards (trombone), Brad Gowans (clarinet), Tony Spargo (Drums) and Frank Signorelli (piano). I'm uncertain whether he played with this band on a regular basis but in 1944 he went on tour with the Katherine Dunham Revue with a band that suggests he did. That band also included Edwards, Gowans and Spargo. Other men who worked with Dunham include Wild Bill Davidson and Pee Wee Russell. But the fact that Hackett never mentions them in this connection suggests that they had left before he started. Any information on this band would also be appreciated.

On or before April 13, 1944 Bobby returned yet again to Nick's where known band members were Miff Mole (trombone), Eddie Condon, and Pee Wee Russell. Between then and the time he moved on he is known to have been present on 7 of the AFRS transcribed Condon Town Hall concerts and most likely made all of them during this period. Details of these transcriptions and they're re-issue on commercial labels would be welcome.

On August 29, 1944 Bobby moved on to the Hickory House where known band members included Joe Marsala and Adele Girard. He continued making the Town Hall concerts missing only one while with Marsala. The same appeal goes out for information on these sessions as the previous ones.

Hackett (cont'd on page 12)



# DISCO-ING IN GEORGE BLACKER

(cont'd from  
issue 149/150)

## ELI was an OPERATOR! PART TWO

After U.S. Records had collapsed, Eli seems to have gone briefly into hibernation. Some of his material must have been leased to Musicraft, because there are several titles on the list of "Masterpiece" records that appeared on the sleeves that look like old Royale sides; one coupling that was very definitely borrowed from Royale was the Marian Anderson pairing of "Heav'n, Heav'n/Sometimes I Feel Like a Motherless Child". I've also seen a couple of the Anderson sides on a label called Belvox; damfino WHERE the dooce that one came from!

He bobbed up to the surface again in December 1941, when an article in "Metronome" mentioned that the first recording sessions for Eli's new "Imperial Record Company" were held by Blue Barron. Barron's was the first band to be featured on the Elite ("Hits by . . . . .") series. The master numbers began at W101, kept on going from there.

The corporate name of Eli's new enterprise changed at least twice more; from Imperial to Classic Record Company and finally, to Elite Record Mfrs.

Most of the earlier releases on Elite were new recordings by such artists as Vincent Lopez, Ina Ray Hutton, Bunny Berigan, etc., but Eli also reissued some of his earlier Varsity material by Harry James, Rex Irving (Irving Riskin) and W.C. Handy. Later in the spring of 1942, the "Hit" label was launched, its first two records being the Les Hite sides in which Dizzy Gillespie played. I didn't know this before, but the Hit records attributed to Chico Marx and his Orchestra are collectible;

In the relatively short period of time between the announcement of the recording ban and its actually taking effect, the record makers in this country seem to have fallen over each other trying to get as much new stuff on wax as they could, in hopes that they could outlast the musicians' union. Eli wasn't able to spend so much money to build up a stockpile of masters, but he must have accelerated his recording schedule as much as his finances permitted. He seems to have done this a bit differently from his competition, though. What follows is guesswork on my part, so I don't recommend that anyone bet the rent money on it, but here goes: according to my interpretation of the master lists I've made up, Eli's pre-ban recording was devoted in some part to standard tunes, apparently recorded with a view to their being issued in albums. Whether this meant that he planned to record with talented amateurs who were willing to ignore the ban, and therefore didn't want to tie up capital on recording songs that might not attain popular favor, or whether he expected the strike to be short-lived and could coast for a while on a combination of albums and whatever pops stuff he'd recorded already, I'm not sure. I do know that the day before the ban went into effect was devoted to a marathon session by Frank Froeba that resulted in eight sides, issued in what must have been the second album of Hit records. Coincidentally, the first appears to have been devoted to piano solos by Chauncey Gray. The Froeba sides took up masters W191 to W198. At least two preceding masters -- W189 and W190 -- were by Sam Donahue's Orchestra. I can't be positive of this, but I rather suspect mxs. W 187 and W188, though not yet traced, are also by Sam Donahue. Assuming this to be the case, I'm pretty sure that the Chauncey Gray sides, of which I have traced only two, probably used up the block of masters between W179 and W186; the two I've listed are W182 and W184.

Flakser had thought that the last Froeba master (W198) was probably the last pre-ban side Eli cut, but I said I wasn't so sure -- let's wait and see whether he did any more sides on the 31st. In due course, a couple of masters by the Marshalls and their Orchestra turned up -- W203 and W204 ("I Met Her on Monday/Daybreak" - Hit 7020). Intervening masters W199 thru W202 are as yet untraced, as are the following masters--W205 thru W211. It appears that somewhere within that area, the last pre-ban masters and the first post-ban clandestine sides will show up. Tentatively, we're assuming that the first post-ban masters are W212 and W213 ("There's a Star-Spangled Banner Waving Somewhere/I Found a Peach in Orange, New Jersey", sung by Arthur Fields on Hit 7021). He may have cut a few more sides that were either not issued at all or haven't come into my view, as there's a hiatus of four sides before he shows up with two more. --W218 and W219 ("Der Fuehrer's Face", / Gee, But It's Great to Meet a Friend" -- Hit 7023). If you'd like an extended vocal version of "Der Fuehrer's Face", I can recommend the Fields version heartily. If you can't find the original Hit issue, you might try to watch for a late 40's reissue on Varsity 8080, on which it was coupled with "Star-Spangled Banner Waving Somewhere". I've been going bananas trying to guess why Eli reissued "Der Fuehrer's Face" a good three years after the war was over!

Eli kept the Hit label going with a combination of "sneaky-Pete" sides and reissues of older Varsity and Royale stuff until 1943, when he signed a new union contract, probably at the same time as Capitol and Decca, both of whom were hurting for new pops masters, did so. Legitimate band credits began again to grace the labels of Hit records, replacing the mysterious bandleaders: Johnny Jones, Willie Kelly, Allen Miller, Peter (or Pete) Piper, the Chicagoans and (in one fanciful flight of imagination) Emil Davis and his Society Orchestra. I'll bet you any amount that they were all Eli Edward Oberstein himself! . . . At some point after master W302 and before master 333, the "W" prefix was replaced by an "R". I don't know why Eli did this, unless it commemorated his signing the new pact with the AFM; if so, perhaps the "R" stood for "reconciliation". Incidentally, R350 was a dub of a Danish Odeon by Svend Asmussen's Trio -- one of eight such sides that were issued in an album; Eli was no longer reproducing original master numbers on his dubbed reissues, you notice.

Because Victor and Columbia still hadn't resumed legitimate recording activities as of 1943, Eli was able to supply new dance band sides to a market that had been starving for them for some time. One party has told me that he and his pals, who were high-schoolers in Pennsylvania, looked upon the Hit records of that time as a

sort of musical manna from Heaven, after the rather frightful unaccompanied vocal solo efforts that had made up the greater part of their musical fare. However, they didn't care so much for the earlier Hit issues. I've listened to a number of those ban-period discs, and I must say I haven't found many of them that were anything to write home about. Apart from rather indifferent audio quality, the arrangements and performances tended to be rather uninspired and draggy. I have encountered at least one exception to this: Hit 7028 ("Here Comes the Navy/Ten Little Soldiers" - Pete Piper's Orchestra). Both numbers are taken at a lively tempo, and there's a bit of reverberation in the sound that seems to help.

The "R" prefix was used, apparently quite consistently, on masters up to 370. Somewhere between that one and T378, the "R" was dropped. T378 was the master that set me wondering whether there was a tie-in of some sort between Hit and Majestic; I have it on Majestic, and later found it on Hit 7092. In case you're wondering what it was, it's the Three Suns' version of "Twilight Time", which was also reissued on Eli's late 40's Varsity label, on all three speeds. A well-travelled master, one might say.

The first firm evidence of a Hit/Majestic tie-in to reach me was provided by Art Zimmerman, who reported two couplings by Louis Prima on Majestic (7106 and 7124) that I already had listed on Hit. The titles were "Angelina/Oh Marie" (7106) and "Hitsum-Kitsum-Bumpity-Itsum/What's the Matter, Marie?" (7124). In a listing of Prima records he sent me, there were Hit and Majestic couplings intermixed up to catalog number 7135, beyond which all issues were Majestic. This seems to give some rough indication of the transition point.

In my listing of Elite/Hit masters thus far, I've found (or been given) one case in which the same number was used twice, each time with a different letter prefix. T453 was used for "Don't Blame Me" by Kay Vernon on Hit 7113, while NC-453 was used for "I Dream of You" by Art Kassel on Hit 7110. I actually saw the Kay Vernon disc, and Tim Brooks has the Kassel. Looks as if somebody goofed!

In conclusion, I'd like to say two things: (a) I'm still in need of data on Hit records, especially the earlier catalog numbers; we'd like to try to bracket the end of pre-ban recording more exactly than the data now at hand will allow. . . (b) I hadn't really expected to encounter this Hit/Majestic elusion and had made no preparations for it. If, therefore, anyone else would like to take on Majestic as a research project, I'll be glad to let him have it. His work and the Oberstein project that Flakser and I are doing now could dovetail very nicely some day. If nobody wants to bother with Majestic, but is still willing to help a discographical project along, send me any Majestic data you may have. It will all be welcome.

Watch for more delirium tremens in future issues. More and worse is sure to come. -- All comments to George Blacker, 48 Foote St., Cheshire, Ct. 06410.

## HACKETT (contd.)

Finally, on October 2, 1944, Bobby joined Glen Gray and the Casa Loma Orchestra replacing Red Nichols. Even more than the Heidt period this is a dark age in Bobby's history. Bobby described the band as 14 great guys who "couldn't play." With the exception of Gray and Bobby himself I don't know yet who any of those guys are. The only known engagements are a stay at the Hotel Pennsylvania from April 9, 1945 through June 2, 1945 and a job at a hall in Philadelphia, one half of which was occupied by the Boston Symphony under Koussevitsky (time unknown). Apparently, however, the band did not stray far from New York until May 1945 as Bobby continued to make record dates there until that time, and also continued to appear at the Town Hall meetings through December 1944. Sessions from this period include copious Condon sessions, Hank D'Amico, and 2 under Bobby's own name. Contrary to the discography in Condon's "We Called it Music" Bobby did not record with Muggsy Spanier in 1944 on Commodore. He must have made many records with the Gray orchestra but these have not been extensively worked on and it is hoped that some collector will volunteer information here. A special note from this period is that Bobby decided it was time to quit drinking and went cold turkey. He later said it saved his life. At the time it meant he was barely able to find his mouth with his horn. For a time, then, he must have considered himself "just another guy who couldn't play."

(To Be Continued)

## DIGGIN' THE GROOVES (cont'd)

Another compiler who fell into the "complete" trap is ROGER D. KINKLE. In 1974, his massive four volume set, "THE COMPLETE (THERE'S THAT WORD AGAIN!) ENCYCLOPEDIA OF POPULAR MUSIC AND JAZZ, 1900-1950" was published. This set is full of wonderful information, and you'll notice he at least takes us up to 1950. But to have lived up to that word "complete" it would have had to be at least eight volumes. I have pages and pages of omissions (and some errors), and all of this without actively researching it; just items I have jotted down as I have referred to his work. --- But, despite all of my "bad-mouthing", this work, and all of Brian's, have been invaluable to me and welcome additions to my library.

Two books that are very complete, and a great help to collectors of Glenn Miller and Benny Goodman are: "MOONLIGHT SERENADE" by JOHN FLOWER on Glenn, and "BG ON RECORD" by D. RUSSELL CONNOR and WARREN W. HICKS. Because of their completeness, Brian Rust has excluded them from his works, but does refer his readers to them, thereby saving his publishers pages and pages from his finished works.

Out of Print now, but of great interest to the late Bing Crosby fans is Ed MELLO'S "CROSBY ON RECORD", Written with TOM McBRIDE and published way back in 1950. Ed has had, and sold, several COMPLETE Crosby collections, and this book contains some fine photos of Bing, but my main objection is his neglect to give dates for each record listed. (He lumped them under certain periods, such as 1945-1950.) The last time I talked to Ed he said he had a few copies left, and so if you're interested you might write me (P.O. Box 3537, San Rafael, Ca. 94902; and a S.A.S.E., please!) and I'll refer you to Ed.

Grooves (cont'd on page 13)



# RAGGING the CLASSICS

JOHN SAM LEWIS

## • OSSIP GABRILOWITSCH

THE POET OF THE PIANO



Considering his contemporary reputation Ossip Gabrilowitsch is a rather shadowy figure as a recording pianist. Circumstances, and perhaps disinclination, prevented him from making many recordings. Consequently, now that we have reached his centenary, we do not have quite the basis of comparison that we do with most of his contemporary pianists.

Gabrilowitsch was born in Russia in 1878, in Odessa, as a matter of fact the Russian city that must have produced more musicians than any other. Benno Moiseiwitsch, Pierre Luboshutz, Vladimir de Pachmann, Tina Lerner, to name pianists only, were all born there. He studied with the famous teacher, Theodor Leschetizky (1830-1915) who seems to have instructed half the pianistic talent in Europe at the time including Schnabel, Friedman, Paderewski, and even a few pianists of our own day such as Horszowski. During his student days Gabrilowitsch was to meet another Leschetizky pupil, Clara Clemens, who was to have a profound effect on the pianist's career. In 1909, the Russian Jew Gabrilowitsch married the Protestant American Miss Clemens in Connecticut. In so doing, Gabrilowitsch became the son-in-law of Mark Twain.

Before her marriage, Clara Clemens Gabrilowitsch had decided to pursue a career as a soprano rather than as a pianist. In her book, *MY FATHER, MARK TWAIN* (New York: Harpers, 1931), Clara does not mention anything of the sort, but Twain's other biographers suggest that the great writer had some misgivings about his daughter marrying a foreigner. It should be remembered that in the later years of the 19th Century several Europeans, some with fake titles, some whose titles were genuine, but many without great wealth, were marrying the daughters of rich Americans. Twain had seen or heard of many of these matches and disapproved of them on general principles. Yet, Gabrilowitsch, universally regarded as one of the most charming of men, won Mark Twain over eventually. In the end, Twain seems to have had no more resentment than most fathers of the bride do. As a friend occasionally remarked, the father of the bride, no matter how much he may like his future son-in-law, always feels as though he were turning a stradivari violin over to a gorilla.

Although the Gabrilowitsches left for Europe not long after Mark Twain's death in 1910, they returned to the U. S. to live during the First World War. Gabrilowitsch earned a notable reputation as a pianist. He was nicknamed "the poet of the piano" because of his unmatched legato and articulate phrasing. The artist, however, had interests that lay beyond playing the piano alone. In 1918 he accepted the post of conductor of the Detroit Symphony Orchestra, a position he held until his death in 1936. He continued to perform at the keyboard but apparently preferred chamber music or duo recitals with his friend Harold Bauer (1873-1951) rather than solo appearances. Probably his conducting duties interfered also. Those are apparently the reasons that Gabrilowitsch made few solo recordings, and U. S. record companies were not greatly interested in recording chamber music in the 1920s.

In the early 1920s Gabrilowitsch made several piano rolls for Duo-Art. A few have been transferred to disk such as the recital on Everest-APM X-924. Although not without interest, this transfer does not sound like the Gabrilowitsch of the disk recordings. There is little suggestion of the pianist's famous touch, and I continue to have the nagging suspicion that the rolls were being played too fast when they were transferred to disk. I admit that I am suspicious of almost any roll transfers, but this particular disk seems to be a bit better than many of the horrors that Everest has perpetrated.

Julian Moses' *COLLECTORS' GUIDE TO AMERICAN RECORDINGS* lists only two 10-inch and four 12-inch acoustical sides as having been recorded by Gabrilowitsch. The two 10-inch pieces (Vi 1042) were Moszkowski's "En Automne" and Schumann's "Novelette," Op. 99, No. 9, the latter work not recorded by anyone else, apparently, until the LP era. The four 12-inch sides were devoted to a truncated recording of the Schumann Piano Quartet, Op. 44, that Gabrilowitsch made in 1924 with the celebrated Flonzaley String Quartet (Vi 6462-63). Gabrilowitsch and the Flonzaleys made a complete electrical recording of that work three years later.

His electrical recordings were not much more numerous. Gabrilowitsch recorded Percy Grainger's "Shepherd's Hey" and the Delibes' "Passapied" from *LE ROI S'AMUSE* (Vi 1095), the Arensky Waltz from the "Suite for Two Pianos," Op. 15, with Harold Bauer, coupled with Schutt's "Impromptu-Rococo," Op. 58 (Vi 8162), and the

new Schumann Quintet (Vi 8092-95 and HMV D. B. 1191-95). As conductor of the Detroit Orchestra he made some more orchestral recordings of the lollipop variety, for the most part, but he did record a shortened version of the Brahms "Academic Festival Overture" (Vi 6833, which for some reason is omitted by WERM) and Chabrier's "Spanish Rhapsody" (Vi 1337). The latter may not be profound music but it is good fun, for me, at any rate.

In 1965 RCA pulled a pair of rabbits out of the hat by publishing an LP titled "Keyboard Giants of the Past," Volume 2 (RCA LM-2824, deleted years ago). This LP had not only the Grainger-Delibes coupling but also two other tracks by Gabrilowitsch that had not, presumably, been issued before. One was Gabrilowitsch's own composition, "Caprice-Burlesque," Op. 3, No. 1, an acoustical recording, the other a Bach-Saint-Saens "Gavotte" (not otherwise identified), an electrical. If either of these had been released before I can find no trace of them. The Arensky Waltz, recorded in 1929, had appeared in Volume One of "Keyboard Giants of the Past" (RCA LM-2585, also deleted). Despite the somewhat faded sound, these few disks seem to suggest a pianist of the highest order, despite the fact that the repertory is not material of an equal order.

At this writing none of Gabrilowitsch's solo or duo piano records is available, but his most important recording, the Schumann Quintet, was reissued a few years ago on a two-record set, RCA VCM 7103. All the performances on this set are by the Flonzaley String Quartet, and besides the Schumann Quintet, this issue contains the Brahms Piano Quintet, with Harold Bauer, and the Haydn Quartet in D, Op. 64, No. 5, the last a performance that had never been issued before. Both the Brahms and the Schumann Quintets were recorded electrically, but Victor made enormous strides in recording techniques between the time that the Brahms was recorded in 1925 and the Schumann in 1927. The Brahms, in comparison, sounds quite primitive. The performances are top-notch: the great Flonzaley String Quartet, probably the finest chamber music ensemble of the first quarter of our century, made several outstanding recordings before it disbanded in 1929, and anyone with a serious interest in chamber music ought to have that set.

Gabrilowitsch's orchestral recordings are probably not representative of himself as a conductor. Not only did he direct the Detroit Symphony, he served for many years as principal guest conductor of the Philadelphia Orchestra, but did not make any recordings with them. Once, when Stokowski took an extended leave, Gabrilowitsch conducted the orchestra for nearly half a season. There is a famous story about Gabrilowitsch when he was conducting the Philadelphia in preparation for a radio broadcast. The guest singer was the portly, commanding figure, Ernestine Schumann-Heink. She was supposed to make her way, followed by the conductor, between the rows of violins to the podium. Because of her girth the contralto was having her problems. Finally, the conductor suggested that she move past the violins sideways. Madame Schumann-Heink turned on him and said, "Gabrilowitsch, can't you see I haf no sidevays!"

As old as they are (none of his piano recordings seems to have been made later than 1929) Gabrilowitsch's records still demonstrate what most present-day pianists can't do. Many a budding virtuoso can play faster than Gabrilowitsch did, most can play louder, but very few if any can play rapidly and still maintain his kind of finger articulation, and fewer still can coax such a tone from the piano. "The Poet of the Piano" was not an ideal sobriquet. You don't get Gabrilowitsch's kind of piano playing any more and it's our loss.

A note on pronunciation: In Russian, Gabrilowitsch's name is accented on the third syllable, the "b" is pronounced "v", and the "witsch" of course is pronounced "vich." However, in the U. S. Gabrilowitsch's name was usually accented on the second syllable. Both pronunciations are listed in WEBSTER'S BIOGRAPHICAL DICTIONARY.

\*\*comments to John Sam Lewis, P.O. Box 19475, Univ. Sta. Arlington Texas 76019

## DIGGIN' THE GROOVES (cont'd)

"TOMMY AND JIMMY, THE DORSEY YEARS" by HERB SANFORD and published by Arlington House way back in 1972 is a fascinating tale of the battling Dorsey's, both of whom contributed so much to American dance band music and jazz. There's a plethora of photos, and an intro by Bing Crosby. It's not only the story of the Dorsey's, but of American dance band music from way back in the early days, right up to the days of their greatest successes.

BEN GROSS, the "Dean of American Radio & TV Editors", wrote a book called "I LOOKED AND I LISTENED", which is an informal recollection of radio and TV, containing some fascinating stories and pictures. It was first copyrighted in 1954, and is MUST reading for those interested in the early days of radio and TV. I doubt if it's still in print, but you might try your used book dealers.

American Dancer/Actress/Singer ANN MILLER, in conjunction with NORMA LEE BROWNING, wrote a book called "MILLER'S HIGH LIFE", a delightful title! Her story is fascinating, but one wonders with the sheltered life she led (she and her mother were always very close) how she could have ended up with so many messy marriages. This one is illustrated and the pictures alone are worth the price of the book.

(cont'd on page 14)



# DISCOVERY!

## by Roy Evans

I have already received many letters from readers suggesting certain topics for discussion in this series of articles. We intend to try and offer a little something for everyone--no matter what his angle on collecting may be.

### IRVING MILLS--THE BOYS AT SMITH COLLEGE & THE CLASS OF '39

There are those of you who are already wondering how I am going to get myself out of this one, aren't there? This particular disc shows a label credit to the "Smith College Field House Fund". It is obviously a Columbia-type pressing but it appears to be older than it actually is. It has a wide (3/8") lead-in groove area and no lead-in grooving, but standard late 1930's eccentric lead-out groove comparable to any other Columbia product of the time. The title information is: "We're '39" by Newt Perry's Orchestra with vocal by the "Smiffenpoofs" (matrix # M1)/"Full of the Devil" same orchestra with vocal by Jeanne Perkins (composer) and Betty Hutchinson (matrix # M2). First of all, this appears to be the very first two matrices cut by Irving Mills' Master Studios which most collectors will remember for Ellington, Calloway, and several other black-jazz oriented items. The first side hints at a graduation date of these performers of 1939 so the recording date could be anytime in the preceeding four years. I would like to also point out that mention is made in this tune of breaking a convention by introducing Mr. Nielson who was joining the Smith College Class of '39! My question is: "Who is Mr. Nielson and was it all worth it?" Perhaps he is the only one to answer either of those questions. Back to business... Newt Perry's Orchestra swings very admirably on the "B" side of this disc although the composer does little justice to her tune vocally. Anyone ever hear of Mr. Perry's Orchestra and what kind of trouble was he making at Smith?

### SUNSET RECORDS AND A YOUNG MAN WITH A UKE

Sunset Records from California was a late 1920's outfit that hardly inspires visions of great rare jazz to most collectors. Many collectors have said that they have never found anything even remotely interesting on this label. I have been inclined, for quite some time, to agree with them. I came across a disc which rather amazed me. Sunset #1140 turns out to be Morey Amsterdam! The tunes are "Show Me the Way to Go Home" (no mx. #)/"If You Don't Care" (no mx. #). Amsterdam seems to be very much influenced by Ukelele Ike on these sides. He sings pleasantly and scats in Ike tradition. Since the label only credits Amsterdam, I assume he is the man with the uke also. A very pleasant record--when all is said and done. Carl Kendziora dates this ca. 1927 and I am inclined to agree. Did Morey Amsterdam make any other discs during this time? I know he made several for Apollo (post-war).

### THE NAME IS THE SAME BUT THE FACE HAS CHANGED

I have always been a great fan of labels. Some of you may laugh at the thought and say, "You can't play the label." But, when you're up to your knees in junk in some barn you drove hours to get to, and you are holding that long awaited stack of records in your hand... The label is what tells you whether the trip was worth it. But what do you do when you see something that is new? I have made several "label" discoveries lately and they are generally confusing, sometimes gratifying, and always a learning experience. Use your wildest imagination and a few label designs that you know and you can come up with some very strange hybrids. Let's take something that we all know--Scroll label Victors and Buff Label Bluebirds. I am sure that these labels seen in that imaginary barn I just mentioned would bring smiles to a lot of faces. Picture, if you will, a combination of the two... How does a Buff Label Scroll Bluebird sound? Silly? Not at all. I saw one!!! It is a buff label with the Bluebird trademark, but it also has the scroll (in blue) around the outer edge of the label. During a recent visit to RCA Victor's self proclaimed "mystery department" I held in my hand the release cards for all three Victor recordings that used this label. In case you're wondering what's on these records--they're Mexican. (As my tailor would say, "Believe me, it's not for you.")

The next group of recordings along these lines were put out by Okeh. All three are Louis Armstrong items, but again the unusual part is the label. We all know (and I am sure love) the Okeh Electric label whether it is black or red. These records are Okeh nos. 41204, 41298, and 41448. I won't bother with titles or matrix/take info

because it is all the standard released Okeh sides. The label design on all of these are the standard Okeh Electric design, except that the labels are blue! It is the same color as Columbia's Royal Blue label. Does anyone know why or when Okeh used this label? The only other interesting thing is that this Okeh #41448 is the same master (W 404405-A) and therefore the same tune ("I'm Confessin'") on both sides. Could this have been for coin-ops?

### MORE UNRELEASED BUNNY BERIGAN

I recently junked a Vitrolac test pressing of "Black Bottom" by Bunny Berigan and his Orchestra (matrix 017766-1) and I discovered something interesting. Since this was a fairly late generation test pressing, pressed under the label was visible all catalogue number used for this side up to that point. The numbers are 26138B, 76183A (Argentina), and 20-1502B. The Argentinian release number didn't sound like anything I had seen in Rust so I decided to update my copy of his book and also check the other number I found "in the wax" on this test--25791B. The Argentinian number wasn't listed at all (make your corrections in Rust!), but neither was 25791B which should have been Victor's initial release of this side! Why was this, I wondered? While at Victor, I decided to check this and found no release card for this number. Apparently, Victor found some reason not to issue 25791 although the release number had already been assigned. I wonder what the other side (25791A) was?



### SALUTED BY U.S. NAVY FOR DOIN' WHAT THEY DO BEST

Here is another case of a record looking older than it actually is. I purchased this record by the U.S. Navy Band thinking (from the looks of it) that it was a late acoustic recording or perhaps early electrical at the very latest. The disc is rather thick and has no lead-in groove nor even a lead-out groove. The tune is the same on both sides although performed as a march on one side and dance band tune on the other. The tune is "Flagships of the Air" with matrix nos. 5082 for the march side and #5084 for the dance side. It's a very good "hotel" swing band sound we hear on the dance side. No solos, but some nice ensemble playing. I would date this at around 1936. Perhaps the label picture will help. (Is that a DC-3?) The tune is dedicated to American Airlines. Could this have had anything to do with American Airlines' role in the Hindenburg's flight to the U.S. (American Airlines was to make "connections" with the Hindenburg at Lakehurst to fly it's passengers "to all points in the United States".)

Please let me hear from you on additions or corrections. Roy L. Evans 71 East Glenwood Drive, Bergenfield New Jersey 07621

### DIGGIN THE GROOVES (contd.)

Another famous entertainer whose life was strongly centered around his mother was MILTON BERLE, as is evident in his autobiography (written with HANS FRANKEL) called "MILTON BERLE". He was never one of my favorite entertainers or persons, and his peccadillos are now well known because of this book. His affairs are at times amusing, and at other times bordering on the disgusting. But like him or not, one has to admit that here is a man who held a high place in our entertainment history.

In future columns of D. T. G. I'll try and bring you a few more books that pertain to music, entertainers, records, recording artists, and composers. The column will NOT be a book review column, but whenever the reissue LP news is sparse, we'll try and bring you up to date on a few of these books.

HAPPY LISTENIN' ..... AND READIN'!!!

...All comments to Bob Davenport, P.O. Box 3537, San Rafael, Calif. 94902.



# Modern Eyes-zing Bob Porter



QUERY:  
Bob! here is a  
Kate Smith item.  
Where does the  
master?? (XX-1)  
come from??  
\*\*\*\*\*

(Continued from RR 149/50)

MASTER NO.	TITLE	ARTIST	MASTER NO.	TITLE	ARTIST
NSC 167	JELLY JELLY (10564)	BILLY ECKSTINE	NSC 209	THIS NUMBER NOT USED	
NSC 168	MY SILENT LOVE (10556) (MY SILENT LOVE)	BILLY ECKSTINE	NSC 210	WITHOUT YOU	JACK CARROL
NSC 169	TIME ON MY HANDS (10560)	BILLY ECKSTINE	NSC 211	MY MELANCHOLY BABY	JACK CARROL
NSC 170	ALL THE THINGS YOU ARE	BILLY ECKSTINE	NSC 212, 213, 214, 215, 216, 217,	THESE NUMBERS NOT USED ALSO.	
NSC 171	IN A SENTIMENTAL MOOD	BILLY ECKSTINE	218 (NSC)	GOOD NIGHT MY LOVE	AMES BROS.
NSC 172 =	I'M STILL IN THE DARK	JOE TURNER	NSC 219	THERE IS NO BREEZE	AMES BROS.
NSC 173	MISS BROWN BLUES	JOE TURNER	NSC 220	CARAVAN	AMES BROS.
NSC 174	SALLY ZU ZAZ	JOE TURNER	NSC 221	IT SHOULDNUT HAPPEN TO A DREAM	AMES BROS.
NSC 175	ROCK OF GIBRALTER BLUES	JOE TURNER	NSC 222	OPEN THE DOOR RICHARD PT.1	DUSTY FLETCHER
NSC 176	MILK AND BUTTER BLUES	JOE TURNER	NSC 223	OPEN THE DOOR RICHARD PT.11	DUSTY FLETCHER
NSC 177	THAT'S WHAT REALLY HURTS	JOE TURNER	NSC 224	I'M GOING BACK IN THERE PT.1	DUSTY FLETCHER
NSC 178	I'M IN SHARP WHEN I HIT THE COAST	JOE TURNER	NSC 225	I'M GOING BACK IN THERE PT.11	DUSTY FLETCHER
NSC 179	NEW OO WEEBABY (or WEE BABE BABY BLUES)	JOE TURNER	NSC 226	DISTY FLETCHER'S MAD HOUR PT.1	DUSTY FLETCHER
NSC 180	CAN'T HELP LOVIN' THAT MAN	CHARLES VENTURA	NSC 227	DUSTY FLETCHER'S MAD HOUR PT.11	DUSTY FLETCHER
NSC 181	THE A.M. P.M. SONG	CHARLIE VENTURA	NSC 228	IF I HAD MY LIFE TO LIVE OVER	RED MC KENZIE
NSC 182	MOON NOCTURNE PT. 1	CHARLIE VENTURA	NSC 229	PEG O' MY HEART	RED MC KENZIE
NSC 183	MOON NOCTURN PT. 11	CHARLIE VENTURA	NSC 230	ACE IN THE HOLE	RED MC KENZIE
NSC 184	I'LL NEVER BE THE SAME	CHARLIE VENTURA	NSC 231	HEARTACHES	RED MC KENZIE
NSC 185	ANNIE OVER	CHARLIE VENTURA	NSC 232	THE COWBELL SONG (Eng. version)	ENRIC MADRIGUERA
NSC 186	SHOULD I LOVE MY MIND	DICK THOMAS	NSC 232-S	THE COWBELL SONG (Sp. version)	ENRIC MADRIGUERA
NSC 187	ROSE OF THE ALAMO	DICK THOMAS	NSC 233	JACK JACK JACK	" "
NSC 188	YOU CAN BET YOUR BOOTS & SADDLE	DICK THOMAS	NSC 234	GUATEMALA	" "
NSC 189	I FELL IN LOVE WITH SOMEBODY ELSE'S DARLIN'	DICK THOMAS	NSC 235	MADE FOR EACH OTHER	X " "
NSC 190	I'VE GOT A GAL IN LARRIMEE	DICK THOMAS	NSC 236	SYNTHESIS	CHARLIE VENTURA
NSC 191	NO TRAGO	MUNCHITO	NSC 237	SOOTHE ME	" "
NSC 192	BLEN-BLE	MUNCHITO	NSC 238	BLUE CHAMPAGNE	" "
NSC 193	JACK JACK JACK	MUNCHITO	NSC 239	STOP 'N GO	" "
NSC 194	LA NEGRA CACHON	MUNCHITO	NSC 240	YOU'RE TO BLAME	BLUE MOUNTAIN BOYS
NSC 195	TEN JALON	MUNCHITO	NSC 241	SCARS UPON MY HEART	" " "
NSC 196	NO QUERO SONAR	MUNCHITO	NSC 242	MEAN MEAN MAMA	" " "
NSC 197	ROCK AND RYE	MUNCHITO	NSC 243	MY MOTHER STILL PRAYS FOR ME	" " "
NSC 198	OLVIDA	MUNCHITO	NSC 244	LITTLE BROWN JUG	" " -HOMER HARRIS
NSC 199	CHRISTMAS BLUES	GATEMOUTH MOORE & TINY GRIMES SEXTET	NSC 245	SUNDOWN & SORROW	" " -HOMER HARRIS
NSC 200	LET'S GO BACK AND TRY IT ONE MORE TIME	" " "	NSC 246	FOGGY RIVER	" " BOYS
NSC 201	LOVE DOCTOR BLUES	" " "	NSC 247	WHY DID YOU LIE	" " "
NSC 202	NOBODY KNOWS THE WAY I FEEL THIS MORNIN'	" " "	NSC 248	SAME OLD TALE	HOMER HARRIS
NSC 203	THE SODA JERK (580)	RUTH WALLIS	NSC 249, 250, 251, 252	NOT USED	
NSC 204	ELEANOR (581)	RUTH WALLIS	NSC 253	MAHZEI MEANS GOOD LUCK	RAVENS
NSC 205	I MADE, (AME, AYE) (582)	RUTH WALLIS	NSC 254	OL MAN RIVER	"
NSC 206	IT'S WONDERFUL TO BE NAMED (583)	RUTH WALLIS	NSC 255	FOR YOU	"
NSC 207	HE WANTS TO GET INTO MY PANTRY (584)	RUTH WALLIS	NSC 256	WOULD YOU BELIEVE ME	"
NSC 208	L'AMOUR TOUJOURS (585)	RUTH WALLIS	NSC 257	ALL OF ME	BILL ECKSTEIN
			NSC 258	WHERE ARE YOU	BILLY ECKSTEIN
			NSC 259	PRELUDE TO A KISS	BILLY ECKSTINE
			NSC 260	BLUES FOR SALE	" "
			NSC 261	WHAT'S NEW (remarks see NCS 253)	" "
			NSC 262	SERENADE IN BLUE (see NSC 254)	" "
			NSC 263	SOLITUDE (SEE NSC 255)	" "
			NSC 264	SOPHISTIGATED LADY (see NSC 256)	" "

(To Be Continued)



# BUDDY CLARK

BUDDY CLARK "DISCOGRAPHY" (Continued from RR 149/50)

by **R.E.M.(Bob)Gottlieb**

- |     |  |  |            |
|-----|--|--|------------|
| 39. | NAT BRANDWYNNE'S OR.                                     | (B19590) BRUN. 7712A- Until Today *                              | 7-23-1936  |
|     | NAT BRANDWYNNE'S OR.                                     | (B19591) BRUN. 7712B- Without A Shadow Of A Doubt *              | 7-23-1936  |
| 40. | NAT BRANDWYNNE'S OR.                                     | (B19592) BRUN. 7714A- If We Never Meet Again *                   | 7-23-1936  |
|     | NAT BRANDWYNNE'S OR.                                     | (B19593) BRUN. 7714B- Bye, Bye, Baby *                           | 7-23-1936  |
| 41. | LUD GLUSKIN'S OR.  | (16" ASSOCIATED PROGRAM SERVICE TRANSCRIPTION, No. 8) 160008-B:  | 7-27-1936  |
|     | 1. I Can't Escape From You. 2. You'll Have To Swing It * |  |            |
| 42. | JOE REICHMAN'S OR.                                       | (19622) MEL. 61012 A-Me And The Moon *                           | 7-28-1936  |
|     | JOE REICHMAN'S OR.                                       | (19623) MEL. 61012B- I Got Plenty O' Nuttin' *                   | 7-28-1936  |
| 43. | DICK MCDONOUGH' OR.                                      | (19635-1) MEL. 61101 A-South Sea Island Magic *                  | 8- 5-1936  |
|     | DICK MCDONOUGH' OR.                                      | (19636-1) MEL. 61101 B- Afterglow *                              | 8- 5-1936  |
| 44. | DICK MCDONOUGH' OR.                                      | (19650-1) MEL. 61102 A-It Ain't Right *                          | 8- 4-1936  |
|     | DICK MCDONOUGH' OR.                                      | (19651-1) MEL. 61102 B-In A Sentimental Mood - OR.               | 8- 4-1936  |
| 45. | DICK MCDONOUGH' OR.                                      | (19663-1) MEL. 61104 A-When The Moon Hangs High *                | 8- 5-1936  |
|     | DICK MCDONOUGH' OR.                                      | (19664-1) MEL. 61104 B-Midnight Blue *                           | 8- 5-1936  |
| 46. | DICK MCDONOUGH' OR.                                      | (19651-1) MEL. 70204 A-Between The Devil And The Deep Blue Sea * | 8-4 -1936  |
|     | DICK MCDONOUGH' OR.                                      | (19649-1) MEL. 70204 B-Dardanelle - OR.                          | 8- 4-1936  |
| 47. | FRED RICH' ORCH.   | LUCKY STRIKE HIT PARADE, LST. ?-1, The Way You Look Tonight *    | 10-23-1936 |
| 48. | LUD GLUSKIN' OR.   | (B20245) BRUN. 7779 A-Rainbow On The River *                     | 11-13-1936 |
|     | LUD GLUSKIN' OR.   | (B20247) BRUN. 7779 B- You're Too Good To Be True *              | 11-13-1936 |
| 49. | LUD GLUSKIN' OR.   | (B20244) BRUN. 7788 A-May I Have The Next Romance With You? *    | 11-13-1936 |
|     | LUD GLUSKIN' OR.   | (B20246) BRUN. 7788 B-Head Over Head In Love *                   | 11-13-1936 |

## 1937

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|-----|--|---|-----------|
| 50. | HARRY SALTER'S OR.   | "TREET TIME": REHEARSAL with FLUFFS. 1. It's Swell Of You *           | 3- 1937   |
|     |  | 2. Ooh! But I'm Happy *   | 3- 1937   |
| 51. | MARK WARNOW'S OR.  | FILM SHORT: "ROMANCE IN A BLUE VELVET MOOD"                           | 3- 1937   |
|     | 1. Gee, But You're Swell * 2. Swing, Swing, Dear Mother-In-Law *                                   |   |           |
| 52. | BEN BERNIE' OR. ; MOVIE: "WAKE UP AND LIVE" (BUDDY DUBS IN HIS VOICE FOR JACK HALEY) (SOUND TRACK) |   | 3- 1937   |
|     | 1. Never In A Million Years * 2. It's Swell of You * 3. Wake Up And Live * 4. Ooh, But I'm Happy * |   |           |
| 53. | NAT BRANDWYNNE' OR.  | (B20799) MEL. 70527 A-To A Sweet Pretty Thing *                       | 3-13-1937 |
|     | NAT BRANDWYNNE' OR.  | (B20800) MEL. 70527 B- I Dream Of San Marine *                        | 3-13-1937 |
| 54. | MARK WARNOW' OR.   | (LUCKY STRIKE HIT PARADE; LST CB. 7857                                | 4- 3-1937 |
|     | 1. I've Got My Love To Keep Me Warm *  |   |           |
| 55. | XAVIER CUGAT' OR.  | (07715-1) VICTOR. 25531-A A Love Song Of Long Age *                   | 4- 5-1937 |
|     | XAVIER CUGAT' OR.  | ( 00718 ) VICTOR. 25531-B It's No Secret I Love You - CARMEN COSTELLO | 4- 5-1937 |
| 56. | XAVIER CUGAT' OR.  | (07716-1) VICTOR. 25567-A Hold Me Tight *                             | 4- 5-1937 |
|     | XAVIER CUGAT' OR.  | (07717-1) VICTOR. 25567-B I Hum A Waltz *                             | 4- 5-1937 |
| 57. | DAVE RUBINOFF' OR.   | CHEVROLET RADIO SHOW #317: 1. I've Got My Love To Keep Me Warm *      | 4-24-1937 |
|     |  | 2. Trust In Me * with CHORUS  |           |
| 58. | EDDY DUCHIN OR.  | (010172-1) VICTOR 25589 A - A Star Is Born *                          | 5-14-1937 |
|     | EDDY DUCHIN OR.  | (010175-1) VICTOR 25589 B - Ten O'Clock Town *                        | 5-14-1937 |
| 59. | EDDY DUCHIN OR.  | (010173-1) VICTOR 25595 A - Heaven Help This Heart Of Mine *          | 5-14-1937 |
|     | EDDY DUCHIN OR.  | (010171-1) VICTOR 25595 B - The Camera Doesn't Lie *                  | 5-14-1937 |
| 60. | MARK WARNOW' OR.   | LUCKY STRIKE HIT PARADE, LST. 010424 1. September In The Rain *       | 5-15-1937 |
| 61. | JOHNNY HODGES' OR.   | (21186-1) VARIETY: 576 A-Foolin' Myself *                             | 5-20-1937 |
|     | JOHNNY HODGES' OR.   | (21199-2) VARIETY: 576 B-You'll Never Get To Heaven *                 | 5-20-1937 |
| 62. | JOHNNY HODGES' OR.   | (21187-1) VARIETY: 586 A-A Sailboat In The Moonlight *                | 5-20-1937 |
| 63. | "VIC THOMPSON'S OR.": WORLD TRANSCRIPTIONS, (APPROXIMATE DATES) BUDDY AS: "BOB CRAIG"              |   |           |
|     | 1. #1862 Just A Quiet Evening *  | 1- -1937  |           |
|     | 2. #1864 A Message From The Man In The Moon *  | 3- -1937  |           |
|     | 3. #1866 Too Marvelous For Words *   | 5- -1937  |           |
|     | 4. #1868 What Will I Tell My Heart? *  | 5- -1937  |           |
|     | 5. #1870 Blue Hawaii *   | 5- -1937  |           |
|     | 6. #1872 Sweet Is The Word For You *   | 5- -1937  |           |

## 1938

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| 64. | RICHARD HIMBER' OR. ; "LUCKY STRIKE HIT PARADE" LST. 018169: 1. Bie Mir Bist Du Schoen * | 1-22-1938  |
| 65. | HARRY SALTER'S OR. ; "MELODY HOUR" - 1. I Still Love To Kiss You 'Good Night' *          | 2-21-1938  |
|     | 2. Thanks For The Memory *   |            |
| 66. | BEN BERNIE' OR. ; AIR SHOT: 1. Please Be Kind *  | 4- -1938   |
| 67. | UNNAMED "LUCKY STRIKE ORCH.": LST. 021117: 1. Good Night, Angel *                        | 5-14-1938  |
| 68. | STUDIO ORCH. ; (23095) VOC. 4191 A - Spring Is Here *                                    | 6-14-1938  |
|     | STUDIO ORCH. ; (23096) VOC. 4191 B - I Married An Angel *                                | 6-14-1938  |
| 69. | STUDIO ORCH. ; (23097) VOC. 4207 A - Let Me Whisper *                                    | 6-14-1938  |
|     | STUDIO ORCH. ; (23098) VOC. 4207 B - By A Moonlit Stream *                               | 6-14-1938  |
| 70. | UNNAMED "LUCKY STRIKE HIT PARADE ORCH.": LST. 022704 1. Love Walked In *                 | 6-25-1938  |
| 71. | AL GOODMAN OR. ; LST. ? : 1. While A Cigarette Was Burning *                             | 10-22-1938 |
|     | 2. At Long Last Love * 3. Change Partners *  |            |

## 1939

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| 72. | JOE RINES' OR. ; "WORLD TRANSCRIPTIONS": |          |
|     | 1. # 3221 A Boy Named Lem *              | 6- -1939 |
|     | 2. 3222 Comes Love *                     | 6- -1939 |
|     | 3. 3224 Moon Love *                      | 6- -1939 |
|     | 4. 3226 A Man And His Dream *            | 7- -1939 |
|     | 5. 3227 Go Fly A Kite *                  | 7- -1939 |
|     | 6. 3228 Still The Bluebird Sings *       | 7- -1939 |
|     | 7. 3229 Cinderella, Stay In My Dreams *  | 7- -1939 |

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|-----|---|---|
| 73. | ALL STAR ORCHESTRA:                     | (UNKNOWN RECORDING DATES)                         |
|     | REGENT: 169 A-South Of The Border *     | 11-1939   |
|     | REGENT: 169 B-If What You Say Is True * | 11-1939   |
| 74. | (SL-7842)                               | VARSITY: 8066 A-Robert The Roue *                 |
|     | (SL-7844-2)                             | VARSITY: 8066 B- You Are Too Beautiful *          |
| 75. | (US-1084-2)                             | VARSITY: 8073 A-South Of The Border *             |
|     | (US-1085-C)                             | VARSITY: 8073 B-If What You Say Is True *         |
| 76. | (US-1088-1)                             | VARSITY: 8100 A-Leanin' On The Old Top Rail *     |
|     | (US-1089-2)                             | VARSITY: 8100 B-In An Old Dutch Garden *          |
| 77. | (US-1087-1)                             | VARSITY: 8101 A-Vagabond Dreams *                 |
|     | (US-1086-1)                             | VARSITY: 8101 B-On A Little Street In Singapore * |

## 1940

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| 78. | (US-1228-2) | VARSITY: 8156 A-When You Wish Upon A Star *        | 1- -1940 |
|     | (US-1229-1) | VARSITY: 8156 B-Turn On The Old Music Box *        | 1- -1940 |
| 79. | (US-1230-1) | VARSITY: 8157 A-Give A Little Whistle *            | 1- -1940 |
|     | (US-1231-1) | VARSITY: 8157 B-I've Got No Strings *              | 1- -1940 |
| 80. | (US-1232-1) | VARSITY: 8158 A-Hi Diddle Dee Dee *                | 1- -1940 |
|     | (US-1232-2) | VARSITY: 8158 B-Three Cheers For ANYTHING *        | 1- -1940 |
| 81. | (US-1457 )  | VARSITY: 8230 A-Nothing But You *                  | 3- -1940 |
|     | (US-1458 )  | VARSITY: 8230 B-From Another World *               | 3- -1940 |
| 82. | (US-1459-1) | VARSITY: 8233 A-1 Walk With Music *                | 3- -1940 |
|     | (US-1460-2) | VARSITY: 8233 B-This Is The Beginning Of The End * | 3- -1940 |

(To Be Continued)

Assorted additions, corrections and other junk concerning recordings in Brian Rust's compilation, JAZZ RECORDS 1897-1942, listed by Bill Frase

1957 Drew Avenue South  
Minneapolis, Minnesota 55416



(Continued from RR 149/50)

- Page 1092 Red McKenzie: It seems to me that if all of the Mound City Blue Blowers records were listed here it would be simpler.
- Page 1095 McKinney's Cotton Pickers: To Mx 64007 add take 3.
- Page 1096 Connie McLean: To Mx 61072 add take B.
- Page 1101 Memphis Jazzers: Another heading to list under Mike Mosiello or some such all-encompassing heading.
- Add: Mx 3666-B I'm Too Big For This Here Town VD 71796
- Mr 3667-A Yes Indeedy VD 71782
- Both the above as Big Town Jazzers (vocal Arthur Fields)
- Page 1133 MCBB: Vocalist on first two masters is not Dick Robertson in my opinion.
- Page 1140 Irving Mills HTG Mx E-31759 has short scat-type vHO
- Page 1141 Mills' Merry Makers: Mx 8894 add take 1 on Ban 6472.
- Page 1143 Miss. Music Makers: Mx 3338 add RO 779
- Page 1165 J.R.M.: My copy omits:  
59643-3 Fussy Mabel Vic 38125, HMV 10762  
59644-2 Ponchartrain Vic 38125, HMV 10762
- Page 1180 Musical Maniacs: Mx 21433 is take 1.
- Page 1201 Red Nichols: My heavy "6000 series type" pressing of Br 3854 Nobody's Sweetheart shows a Mx 26750. There is also a partial 26891. Is this a dub of a recording made two days earlier with Avalon & Japanese Sandman, or an alternate take from Feb. 27?
- Page 1212 Ray Noble: Mx OB-4770 add take 2 on Vic 24594  
To Mx 88966 add take 3
- Page 1217 Jimmie Noone: Mxs 62832/3 are dubbed on Dec
- Page 1221 Red Norvo: Mx 22767 add take 2 M-30398
- Page 1222 Red Norvo: Mx 23301 add take 2  
Mx 23519 is take 1  
Mx 24091 vocalist is Terry Allen, not Mildred Bailey!
- Page 1249 Original Jazz Hounds: To Mx 140760 add take 3.
- Page 1258 Original Memphis Five: Mx E-7367. No vocal on my
- Page 1275 Tiny Parham: Mx 48851-1 add BB 5333 copy.
- Page 1282 Eddie Peabody: To Mx 6240 add take 1  
Add: Eddie Peabody And His Band:  
Mx 6254-3 Along Came Love Ban 1654
- Page 1288 Jack Pettis: Mx 7043-2 also appears on Sil 3583  
(as The Badgers)
- Page 1308 Louis Powell: Mxs C-2155/6 both take 1.
- Page 1333 Karl Radlach: To Mx 9729-2 add Emb 9240, Conq 7552  
9729-3 on Jewel 5980
- Page 1334 Ma Rainey: Pm 12098-A: note that this is the picture label, seems of interest.
- Page 1348 Don Redman: My copy omits Mx 054949-I Chant of The Weed on BB 10765.
- Page 1372 Fred Rich: Mx 143135 is take 3, Mx 143136 is take 4.
- Page 1377 Fred Rich: Mx 147970 is take 3.
- Page 1378 Fred Rich: To Mx 108900-2 add Cam 9234.
- Page 1379 Fred Rich: To Mx 108902-3 add Cam 9229.
- Page 1383 Fred Rich: Mx 151188-1 also appears on VT 2270-V as by Rhumba Orchestra. The vocalist is Paul Small, not Ballew.
- Page 1394 Dick Robertson: Mxs E-36678/9 Correct Mr issue is M-12182. Mxs 11119/11120 both take A.
- Page 1395 Dick Robertson: Mxs 11463 and 11465 both take A.
- Page 1415 Adrian Rollini: To Mx 13999-3 add Do 139  
To Mx 14999 add take 2.
- Page 1417 Adrian Rollini: Mxs WM-1085/6 both Take A.
- Page 1418 Todd Rollins: Mx 14662 is take 1.
- Page 1423 Rose Room O: Mx 8912-2 appears on Ban 6507  
(very minor interest)
- Page 1425 The Rounders: Banjoist sounds like Reser to me. Vocalist is Lambert, not Ballew. Mx 8362-3 also on Re 8688. Mx 8798 is take 3 and also appears on Do 4355.
- Page 1426 Harry Roy: To Mx CE-6037-1 add Dec 1037  
Add Mx CE-8958-1 Jubilation Rag on Dec 1241
- Page 1466 Ben Selvin: To Mx 150484 add Take 4
- Page 1467 Ben Selvin: To Mx 150900 add Take 2
- Page 1492 Joel Shaw: To Mx C-1630 add Take 5.
- Page 1493 Joel Shaw: Add: Mx C-1744-2 to Minnie The Moocher's Wedding Day  
Mx C-1746-3 to When You're Gettin Along With .....
- Page 1494 Milt Shaw: On Mx 401392-C the Vocalist is Scrappy Lambert, not Ballew
- Page 1496 Bert Shefter: To Mx 011051-1 Add Vic A-1026 (Japan.)
- Page 1499 Jack Shilkrut: Mxs 19462/3 are both Take 1.
- Page 1506 Zutty Singleton: To Mx 9880 add Take C.
- Page 1544 Kate Smith: Mx 365025 is take 3.
- Page 1552 Stuff Smith: Mx 19731 is Take 1.
- Page 1557 Marvin Smoley: To Mx 3931 add Take B.  
List these under Cliff Jackson.
- Page 1558 Carlyle Stevenson: Lonesomest Girl In Town vo. Sleepy Time Gal vo. Sunset 1136
- Page 1591 Rex Stewart: Mx 053609 My copy of HMV JK-2488 is marked Take 2, but I'm not positive that it really is as I have no other copy to compare it with.
- Page 1664 Tommy Tompkins: Mxs 19472/3 are both Take 1.
- Page 1673 Frankie Trumbauer: Vocalist on Mx 404433-B is Scrappy Lambert, not Smith Ballew.

(To Be Continued)